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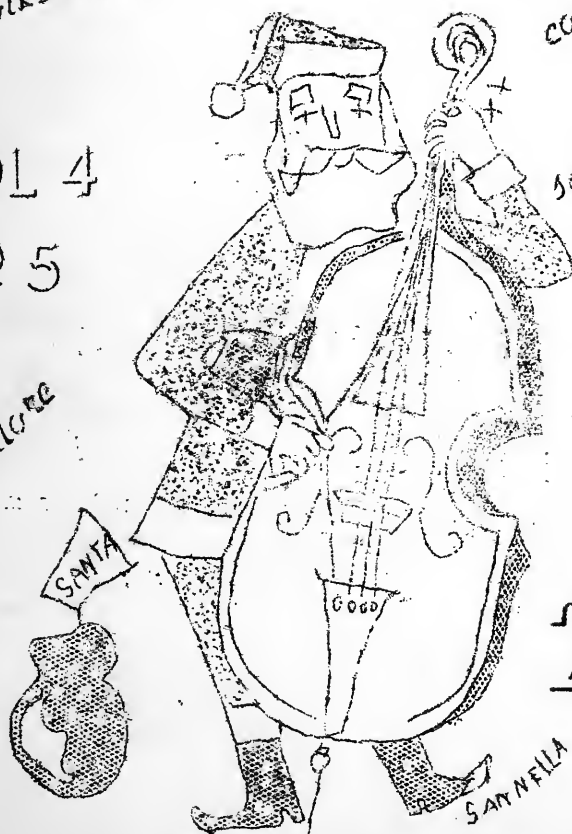
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NO 5

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The biggest Christmas issue yet. 72 pages! Ninety-five percent information and five percent advertising. Not a bad ratio. And in the mail by Christmas Day and what happens now is up to the tender mercies of the United States Mail - and the things that happen to second class mail shouldn't happen to a dog.

As a most delightful hobby may I suggest "Christmas?" I am constantly being amazed by the vast amount of material on this fascinating subject. There seems to be no end of it.

You have been told this many times, so once more will do not a bit of harm. How about keeping a little bit of Christmas in your everyday life? And right now I'm going to take a coffee break and a late snack of welsh rarebit made with Crowley cheese. MERRY CHRISTMAS and A HAPPY NEW YEAR, EVERYBODY!

Sincerely

Ralph



DANCING

THE

DEVIL



by J. HOWARD SCHULTZ

The trouble that the elder Lomax used to run into trying to collect folk songs from religious colored people reminds us that there has probably never been a time when some kind of Puritanism was not setting its face against some folk tradition.

Don't misunderstand us to mean that religion opposes folkways. We refer only to the kind of teaching that persuaded Americans to despise their traditional Anglo-Scottish ballads as "songs of the devil." We know a public-school program of square dancing in a New Hampshire village that had to be dropped because a local minister objected. But we hasten to add that another minister of the same persuasion is a square dance caller and an active organizer of dances in the basement of the church.

My own grandfather once had to apologize publicly to his assembled church (or be "put out of the Church") for having played the fiddle for a square dance. Nowadays, I think his minister would have to admit that he helped kill off an innocent sport, replacing it with amusements far "wickedder" and often much trashier.

Still, some of this early sermonizing is fun to read, and can be of much value to the folklorist. For instance, a violent Protestant attack on the whole Roman Catholic world, a sixteenth century book by Isaac van Marinx, Dutch, called the Beehive of the Romish Church is a goldmine for the student of popular traditions, religious habits, manners in the celebration of religious festivals, and the like. Much of the

detail would have been lost from memory if the preacher had not condemned it in print.

Did the handkerchief in morris dancing become common later than the wooden rapper? When did the hobby horse replace the very primitive centaur? How popular really, was morris dancing in the sixteenth century? See if you can't guess the answers from the following extract (folio 92b-93) from The Anatomie of Abuses, published in 1583 by Philip Stubbes, an Elizabethan Puritan of the first generation.

"Then have they their hobby horses, dragons and other antics, together with their bawdy pipers, and thundering drummers, to strike up the devil's dance withal. Then march these heathen company towards the church and churchyard, their pipers piping, their drummers thundering, their stumps dancing, their bells jingling, their handkerchiefs swinging about their heads like madmen, their hobby horses and other monsters skirmishing among the throng...About the church they go again and again, and so forth into the churchyard....wherin they feast and dance all that day."



Stubbes was fed to the teeth with May games, ruffs, cosmetics, and boughten hair. Like the other preachers he had to confess that all dancing could not be condemned absolutely, because Miriam, the sister of Moses, danced before the Lord, and David danced before the Ark. But, not altogether without reason, he objected to having a crowd of morris dancers descend on his church on a Sunday afternoon when the minister might be at his devotions between services. (A wise and tolerant minister might have avoided the conflict with the local festival that the dancers were obviously celebrating.)

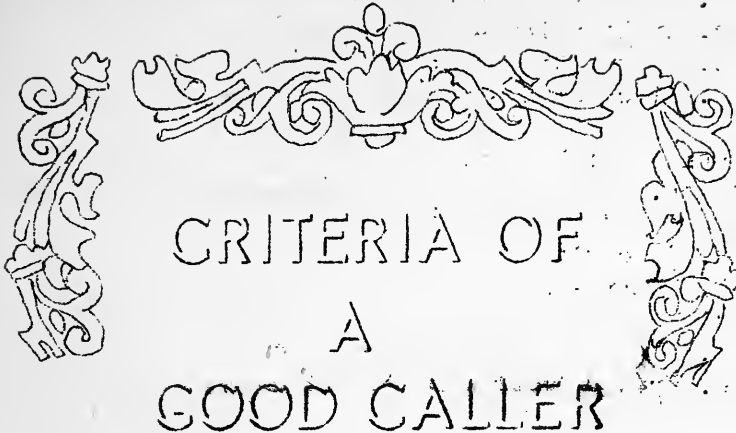
Though he professed to attack dancing only-----

where it led to immorality or where it conflicted with worship (like Sunday dancing), plainly he didn't care much for the sport in any shape. "Who," he demanded, up on seeing dancers "leap like Squirreles, skippe like Hindes, and trippe like Goates as thei doe, if he neuer sawe any before, would not thinke them either mad, or else possest with some Furie?"

What really burned Stubbes was mixed dancing. If men danced only with men and women with women, in a private home, on rare occasions not religious, he grudgingly allowed their fun. But mixed dancing in public? Anybody who has heard a caller end a dance with "Kiss her quick or not at all," knows that in the rugged days of Queen Elizabeth I, a dance often ended exactly that way. Take, for instance, that end-of-a-dance scene in which Romeo first kisses Juliet - twice. That's why Stubbes could write (fol. 106b): "It(dancing) stirreth up the motions of the fleshe, it...affordeth ribaldrie, maintaineth wantonnesse, and ministreth oyle to the stinking Lampe of deceitful Pride."

Now pride, as we would have all you square dancers who think you're pretty good take notice, was the nurse of all the Seven deadly Sins, and dancers--Stubbes thought, would soon graduate from pride to "beastly slabberings, kissings, and smouchings."





CRITERIA OF A GOOD CALLER

This was sent to me some years ago by a group or caller's association in Arizona. The ideas and ratings are applicable most anywhere.

1. Knowledge of the dance and how it goes together - 10

2. Clarity: Words must be understood.

a. Enunciate clearly - 4

b. Choose your calls carefully - 4

c. Use the amplifying system properly - 2

3. Rhythm: No one can ignore the music - 10

4. Timing: Caller and his words must keep with (or very slightly ahead of) dancers - 10

5. Pitch: Some form of harmonisation is desirable.

a. Are you in pitch - 5

b. Is your voice shrill or full toned? - 5

6. Command: Dancers must be taught to follow call and not anticipate. - 10

7. Teaching:

a. Explanation - clear and concise - 2

- b. Demonstration - show them - 2
- c. Application - have them do it - 2
- d. Examination - correct their errors - 2
- e. Discussion - any questions? - 2

8. Personality: Dancers do not respond to a dead-pan expression. You must have:

- a. Sincerity - 2
- b. Humor - 2
- c. Good sportsmanship - 2
- d. Tolerance - 2
- e. Friendliness - 2

9. Showmanship: You must have:

- a. Excitement - 5
- b. Drive - 5

10. Patter: After all of the above comes the cake frosting which is the correct use of patter - 10

Rating key - Danceable 50; Acceptable 70; Good 80; Excellent 90; Outstanding 100



REPORT FROM THE CAPE

The Yarmouth Fire Dept. as sponsors are quite pleased with the results of the regular Saturday night dances at Lyceum Hall, Yarmouthport. The one hour instruction period previous to the dance proves to be quite popular as does the policy of a minimum of walk-throughs during the regular dance period, 9 to 12 P.M.

During the month of December, Dick Anderson called for two dances with Dick Keith and Mickey McGowan sharing the honors on Dec. 12th. The first square dance party on the Cape was held Dec. 26th and proved a complete success.

Plans for January include Dick Anderson, ~~January~~, 2nd; Ralph Page, January 9th; Jay Schofield, January 16; Dick Anderson, January 23rd. On January 30th the sponsors will cancel their regular date in favor of the Annual Square Dance Festival sponsored by the CCSAFDA at the Recreation Center in Falmouth with Slim Sterling-- as the featured caller.

The Falmouth Square Dance Club and the CCSAFDA jointly sponsored a New Year's Eve party at the Falmouth Recreation Center with a midnight supper featuring - Charlie Lincoln as the caller.

Members of the Chowder Club met twice during the month of December and danced to the calls of Dick Anderson and Jay Schofield. The club will continue meeting regularly every Tuesday during January with Dick & Jay sharing dates. Jay calls every third and fourth Saturdays for the Junior members of the same club.

Over 200 children registered for the "Youth Night" program sponsored by the Barnstable Playground and Recreation Comm. held at the Barnstable Woman's Club every Friday night. Thirty parents who met with Dick Anderson for an organization meeting now help with the program by serving as host and hostesses. Plans for a Cape-wide Junior Festival sometime in May are being seriously considered.

Dick Anderson





RESEARCH

While looking through back issue files of the Keene(N.H.)Evening Sentinel for material to use on an article about old time balls and dances we came across the following two articles in the County news department of the paper:

West Swanzey: 12/24/01 - The "Old Line" sance was held at the Evans Hall, Friday, Dec. 20, afternoon and evening. About 150 people were present and those who did not care to dance passed the time socially with games. Sylvander Whitcomb, who was 83 years old the day before, led the first figure, Money Musk, with his daughter, Mrs Mary Aldrich. He danced all of the contra dances which comprised nearly all of the figures. Many old time dances were revived and all seemed to have an enjoyable time. A turkey supper was served at the Evans House from 5 to 9 o'clock. The music was by the West Swanzey Orchestra.

Hinsdale: .2/30/01 - ...at Dr Leonard's there was a reunion of the whole family. In the evening, the doctor fished out his violin and played the old time jigs and reels with as much vigor as he did when leader of the orchestra at Dartmouth College when a student there nearly fifty years ago. He was accompanied on the piano by Miss Barrows.

And at the Christmas Festival and Ball sponsored by the Unitarian Church, Keene, N.H. Dec. 13, 1901, the following supper was served to 300 hungry dancers---- "Escalloped oysters, cold turkey and ham, chicken and cabbage salads, cream cakes, pies, etc. sliced cakes rolls and coffee."

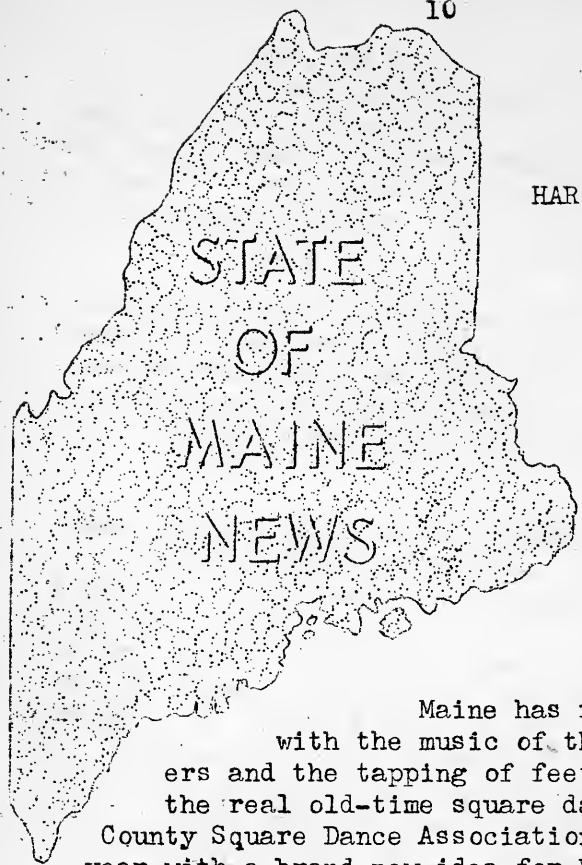
From the same source, 7/6/01 - To hang up one's fiddle is an American proverb, meaning to desist, to give up. Sam Slick says: "When a man loses his temper and ain't cool, he might as well hang up his fiddle" and in Dow's sermons occurs this passage, "If a man at 42 is not in a fair way to get his share of the world's spoils, he might as well hang up his fiddle and be content to dig his way through life as best he may." In English literature the phrase is used in a totally different sense. To "hang up one's fiddle with one's hat" is said of a man who, while pleasant abroad, is churlish or stupid at home. For example: "maybe so" retorted the lady. "Mr N. can be very agreeable when I am absent and anywhere but at home. I always say he hangs up his fiddle with his hat."

Hibernian Ball;- 11/9/01 - Music by Lyndonville, Vt. Military Orchestra of 15 pieces....There were 22 numbers on the dance program and were not finished until an early hour this morning. Supper was served at the end of the 11th number by M.M.Spaulding, caterer.



by

HAROLD KEARNEY



STATE OF MAINE NEWS

Maine has really been rock-
with the music of the old time fiddl-
ers and the tapping of feet that accompanies
the real old-time square dances. The Oxford
County Square Dance Association started out this
year with a brand new idea for Maine - that is, we
should carry on a summer program inviting only the top
callers. This is the first time any organization in
Maine has carried on a summer program. We chose to
carry out this program in the summer since the dancers
in Maine simply can't travel the miles that are neces-
sary in the winter. We started off the season with
Ralph Page, the master of the New England dances; then
followed Mal Hayden of Rochester, N.H.; Abe Kanegson of
New York City; Mac McKendrick of Kulpsville, Pa. (prob-
ably the best singing caller in the country, according
to many experts); Mary Ann and Michael Herman of Folk
Dance fame; and finally Brown Thompson and his wife
of Conway, N.H.

All in all we feel that we had a very successful

summer. It was our plan to run this program at a bare minimum of cost, therefore a bare minimum of cost to the dancers. At no dance were the dancers charged more than 70¢ to outsiders and 50¢ to our own members. It is our policy to bring the best in square dancing at a minimum of cost to our members. We are happy to report that we made nothing during the summer, nor did we lose anything - we did however, bring good square dancing and family recreation to our members and the square dancers of our state. So much for the summer news.

The fall season began with the familiar "Honor Your Partners" here in Maine. Rod Linnell started off his fall season by making the Aroostook circuit one week and the Vermont run on the next. In between times Rod calls at the Oxford County Ass'n, or goes on that busman's holiday trip to someone else's dances where he dances and guest-calls. On Oct. 20, Rod and Abe Fanegson held a dance in Peru, at the Grange Hall - I didn't get there myself, but understand they really had a wonderful time. On Oct. 22, Abe called at the Brunswick Country Dancers party.



Probably the highlight of the fall season was the Recreation Lab held by the Maine Recreation Lab Council in Stockton Springs, Maine, over the Labor Day Weekend. The program revolved around Dick and Helen Stanhope, of Bangor. Not only did they organize the entire program, but in their spare time they did all of the cooking and other necessary tasks to help out the expenses and make the whole thing the great success it was. There was nearly every kind of Recreation one could think of available for the taking - leathercraft, silver craft, silk screening, dancing, party games, and horse back riding to name but a few. This was a fairly small camp this year, but now that the people in the state have begun to find out what they have missed, I know that the next such camp will be filled to overflowing.

In Bangor, things are also moving along in high gear. The YMCA program, under the direction of Bill Bennett, started out the season with a Hallowe'en dance and supper on Oct. 29. This was followed by a Red, White, and Blue dance on Nov. 12, to be followed in turn by a Thanksgiving dance on Nov. 28. They have planned a whale of a good program for the coming year and I know that the dancers in Bangor are really going to have a time for themselves.



The Farmington State Teachers College Square Dance Club has started off with a rousing good time for all, with its Harvest Hoedown on Oct. 17. This was the first square dance experience for many present, but promises not to be the last by any manner of means. This group has operated under the direction of Marie Pecorelli for many years, and is promoting good square dancing in the Farmington area. On Friday, Nov. 13, this same group sponsored another dance, music for which was furnished by the Country Hornpipers, - - - a real old time dance orchestra. Besides Marie and I the other guest callers: Fred Bean of Bangor; Willott Lambert - of Dexter; Rod Linnell of Peru; and Roy Bessey, Thordike.

Twice a month, Everett Johnson of Portland is holding dances at the New Gloucester Grange Hall. Everett is a real good caller and anyone in that vicinity will want to go to these dances.

The Brunswick Country Dancers meet at Brunswick twice a month under the guidance of Eleanor Boyer who spent the Thanksgiving holidays in Dallas, Texas, visit her son's family and attending the Texas Folk Dance Camp there in Dallas.

The Oxford County Square Dance Ass'n. opened its regular season on Oct. 13 at the Livermore Grange Hall. This, like all regular dances of this organization, was free to members, and charged only a slight fee to non-members. We held an old-time Hazing Party in November for Betty Kettell and Malcolm Doyen who were married on Nov. 13 - Yes, Friday, the 13th! On Dec. 4 we will hold a Christmas Party at the Livermore Grange Hall, and on the 31st of Dec. we plan our usual New Year's Party at the East Sumner Grange Hall. We have been having this dance and party on New Years Eve for the past four or five years. Sid and Lillian Abbott make the plans for the dance this year, and 3 couples - Mr & Mrs Joseph Puia, and Mr & Mrs Joseph Tate of Ridlonville, and Mr & Mrs Lucius Worcester of Rumford - will be in charge of the party.

Marie & Harold Kearney are calling every other week at the New Sharon Grange Hall. This is a Family Get-together night with dancers of all ages getting together for a real good time. We are also calling in Wilton, Vienna, Livermore and other towns in our area, mostly church, Grange, and school groups.

Dances have started at the Rumford Institute, every other week, as usual under the direction of Alice Dudley. These are private dances open to members of the Institute only. Plans have been made to have several guest callers during the year.

Evelyn and Fred Clark have been busy with a lot of private square dance parties this fall, and also calling and teaching square & folk dancing at New Gloucester for the P.T.A. and for the high school every Friday night. Dec. 11 the Androscoggin County Country Dance Ass'n. is having a big Christmas party with folk and square dancing. The Clarks have invited all the callers they know, with each taking a trick at calling. They say too, that they are going to serve a super-

buffet supper and before that have a Christmas tree. They have invited all the nearby square & folk dance organizations and are planning a real big party.

Howard G. Richardson, our State Director of Physical Education, Health and Recreation writes: "You may be interested to know that square dancing in the high schools of Maine is on the increase and this year I am setting up teacher workshops, of a half-day duration, in order to promote this activity. These workshops are planned to give teachers enough of a back-ground to teach square dancing in the primary and intermediate grades of the elementary schools. I am also doing some square dance calling for private organizations & clubs and school and church activities. All in all, square dancing is very much on the upswing in Maine."

Marie and I, on our own, conducted a workshop of this type last summer during the Farmington State Teachers College summer session, with a series of 6 evening sessions attended by elementary teachers who were regularly enrolled at the summer school. They were most enthusiastic about it, even though we felt we hardly had time to more than scratch the surface and introduce them to the idea. The schools, both high and grade, in this area are showing more and more interest.

Elliott Lambert of Dexter will teach New England style squares and contras at Jane Farwell's Christmas Folk Dance Camp at Mt Horeb, Wisconsin during the Holiday vacation.



PLAIN QUADRILLE NEW BRUNSWICK STYLE



With the hope that some of our Canadian friends will send in an understandable explanation we are including this "Large Square" quadrille from the Province of New Brunswick, Canada. Ira Flagg, a Worcester Mass. barber gave it to us several years ago with the casual explanation that it was always the "first square of the evening" and the additional phrase: "men always bow to the ladies whenever possible." Mr Flagg seemed more than a little disappointed that we were not able to teach it to the group. "Any number of couples on a side," says he. "Each couple must be facing another couple across the hall." Maybe we are really dumb, but since that group was a beginners group it didn't seem like the right one on which to try out an experiment. Here it is. You figure it out.

First Figure

Balance partner. Forward and back.

Cross over and back to place, keeping the ladies inside.

Swing your partner, ladies change and swing.

Ladies change back and swing partner.

Promenade over and back.

Second Figure

Right hand to your partner forward and back

Forward again and pass through.

Coming back the opposite couple passes through.

Back in your places and swing your partner.

Repeat second figure.

Third Figure

Right hand gent and left hand lady swing in the center.

Pass right hand to your partner taking them to the opposite side of the room.

Promenade back to place

Left hand gent and right hand lady swing in the center.

Pass right hand lady to your partner taking them to the opposite side of the room, and promenade back to place.

Fourth Figure

Opposite ladies change and swing, change back and swing your partner.

Right hand side lead forward and back.

Forward again opposite gent taking both ladies.

While he leads up twice.

Then first gent takes both girls, and leads up, meeting you in center, taking his girl to your side and you go to his side and promenade back to place.

Repeat Fourth Figure

Fifth Figure

All join hands forward and back

Promenade over and back with partner

Ladies change over and swing with opposite gents

Ladies back to partners, all join hands again.

Repeat and then all promenade the hall.

This is almost the same dance as given in Lois S. Fahs book "Swing Your Partner" a collection of "Old Time Dances of Nova Scotia and New Brunswick. The dance that she notes is from Sackville, N.B. with Medley Wry, "Narrator." Her explanation: "Large Square. Any number of couples on a side. Each couple must be facing another couple. Couples facing the music, and couples with backs to music begin the figures.(Couples 1 and 3). Music - Any fast square dance music. The relationship between the steps and the music is quite casual. The time required for each figure depends upon the vigor of the dancers. The swing is usually taken for an indefinite length of time, each couple swinging as long as they care to. Those who get dizzy sooner sit down and wait for the more hardy souls."

Not all of the squares in New Brunswick and Nova Scotia are of this type; there are many "Small Quadrilles", and many of these from Nova Scotia have five figures to them with the admonition "no pause between figures." It is a fascinating book with some grand figures given in it. If you can't buy a copy - and you probably can't - then try to steal one somewhere!

THE ROUNDUP

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INFORMATION

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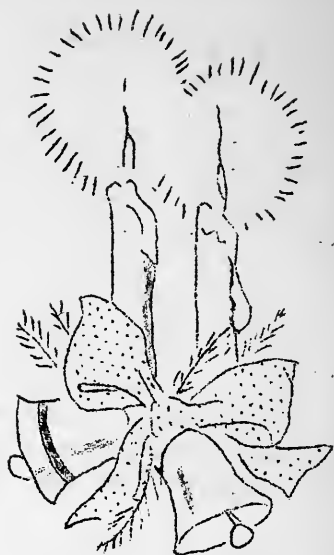
A DANCER'S SABBATICAL

by

J. Howard Schultz

St Andrews, Fife
July 29, 1953

(continued)

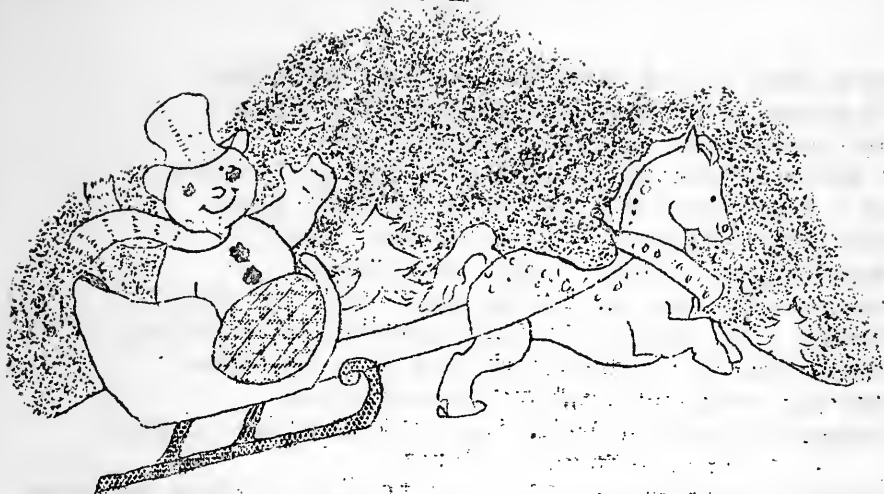


From Inverness we meandered down the royal Deeside taking a passing glance at Balmoral Castle and more than a glance at the magnificent moors in the Grampian Hills. The bell heather is flowering now, and the true heather is just ready to burst into purple. It is a pity in one way that central Scotland has been emptied to populate America and Nova Scotia, but America has gained, and the country here is the more remarkable for its emptiness. Well, this is no travelogue as such, so let's get on to the summer school of the Royal Scottish Country Dance Society, holden annually in this university town of famous gold courses.

First, I want to lift a glass to the neighborly Scots. There is no more hospitable and genuinely cordial race on earth. Or maybe it's just that country dancers are that way whatever their language. I have never visited a summer dance camp or school that did not inspire me with a wish to return another year, but this time it's more of a determination than a wish. I suppose I'd be foolish to tell you how wonderful country dancing at St Andrews can be, because it wouldn't

Christmas





CHRISTMAS EVE SQUARE DANCE

'Twas the night before Christmas and all through
the house

Not a creature was sleeping, not even my spouse.
When out on the lawn there arose such a clatter,
I turned off the TV to see what was the matter.
Grandma in her kerchief and Gramp with great care,
Were joined with six others in forming a square.
With a little old caller so lively and quick,
I knew in a moment it must be St. Nick.

"All join hands and circle the ring,
Allemande left like an Allemande Ther!"

I hardly thought Gramp would get very far.
Then what to my wondering eyes should appear
But Junior and Sis joined in the square,
With Horace and Ruth, Aunt Bess and her Son,
Eight people never had any more fun.

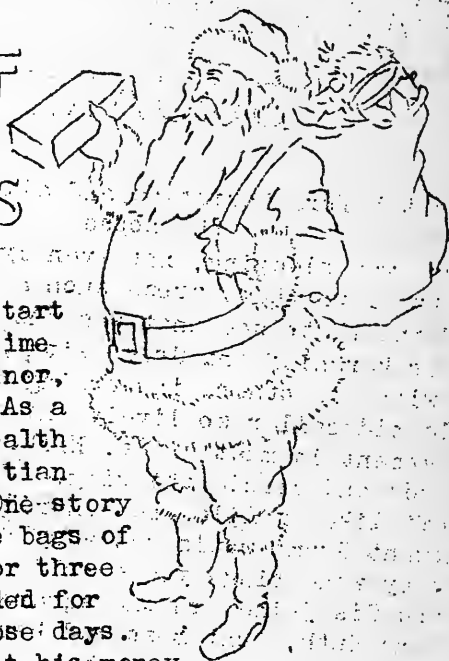
With a do si do and a promenade,
I feared poor Gramp would be needing First-Aid.

So taking my wife by the hand, we decided
To rescue poor Gramp before he collided

With Gram in her kerchief, now out straight.
 "Heavens to Bettsy" it's "Catch All Eight."
 So, placing my finger beside my nose,
 I decided this rat-race would come to a close.
 As I approached the set in a terrible rage,
 Old Nick bellowed, "Birdie In the Cage."
 What happened next I will never know,
 But my wife was the birdie and I was the crow.
 "Swing Your Partner," said Gramp quite prolific,
 "Hey! This is not bad, in fact it's terrific."
 Now allemande left and allemande right,
 Merry Christmas to all - and to all a good night.

Season's Greetings ----- Dick Anderson

THE STORY OF SANTA CLAUS



Santa Claus legends start with Nicholas, born some time before 300 A.D. in Asia Minor, part of the Roman empire. As a youth, he inherited the wealth of his parents. As a Christian he gave much of it away. One story tells how he dropped three bags of gold through the window for three maidens. Dowries were needed for honorable marriages in those days. Their noble father had lost his money and the gold saved them from a life of shame.

Later he became bishop of Myra and many St Nicholas legends picture him as a stern churchman, as much interested in whipping the children as giving gifts to



the good.

Many miracles are attributed to Nicholas, both before and after he became bishop. In one he restored life to a sailor who fell overboard and was drowned. Thus he became a patron of travelers.

Others have to do with famines, common in those days. In one famine city he found a butcher who had killed three boys and pickled them in brine. He restored life to the boys and had the butcher punished. Hence he is a patron of children.

Bishop Nicholas of Myra, whose work has an important place in the Santa Claus legend, went to prison during the persecution of Christians by Emperor Diocletian. When Constantine became emperor, Nicholas was released and was hailed by his people.

After his death, his church, where he was buried in Myra, Asia Minor, became a shrine and he became a saint. Many miracles are attributed to his intercession.



In the centuries that followed, Italian merchants had close ties with the Byzantine empire which controlled Myra. Those of Bari, Italy, envied the fame of St. Nicholas' shrine. In 1087 they organized an expedition and, through a ruse, stole the body and relics of the saint from the Myra church and set up a new shrine at Bari. Pilgrims now began to come to Bari. This was one of the ways in which St. Nicholas became an important factor in European affairs.

The influence of St. Nicholas in Europe spread in many other ways. He was a patron saint of Greece and of Russia. Missionaries preached his fame. Norsemen who traded with Russia heard of him.

Barbarian invasions of the Byzantine empire led to alliance with barbarian chiefs, including marriages. Many a dainty Greek bride carried her love of St Nicholas into rough barbarian camps and taught it to her husband and his people.



In Lapland, people learned of St Nicholas and thought of the saint as one of themselves, driving reindeer to a sleigh, and this became important in future developments.

In what is now the Netherlands, old pagan legends became mixed with the honors for the saint and St Nicholas became an elf who left gifts in children's shoes.

But for many grownups, he was also a saint of the only Christian church Europeans then recognized. And when many of the sturdy Dutch burghers turned Protestant, St Nicholas was still honored. The saint was a figurehead on some of the Dutch ships when they took part in the great explorations.

Washington Irving, famed American author, tells a story which links St Nicholas with the founding of New York City. A Dutch explorer landed to find a spot for a fort. He fell asleep and dreamed that St Nicholas came driving over the treetops in a wagon drawn by reindeer. The saint sat down to smoke his pipe and through the smoke the Dutchman seemed to see the outlines of a future great city.

One of the first Dutch churches in New Amsterdam which became New York City, was dedicated to St Nicholas. English neighbors of the Dutch heard them speak of "Sam Nicolaas" or "San Claas" and thought they said

"Santa Claus."

St Nicholas brought gifts to the Dutch Dec. 6. But the English and early U.S. citizens had Santa Claus come on New Year's. He had a part in their gay parties. Gradually, his coming began to be transferred to Christmas.

So Santa Claus took shape while the New York that Washington Irving says was inspired by St Nicholas became the biggest American city.

After the American Santa Claus began to be a Christmas institution, one of the most important influences in shaping his legend was "The Night Before Christmas," a poem Dr Clement C. Moore wrote for his 6 year-old daughter in 1822.

The professor did not acknowledge his poem until 1844, but meanwhile it had been printed in newspapers all over the country. It helped place Santa Claus definitely with Christmas. But Moore's Santa Claus was still an elf and easily could be supposed to slip down the big chimneys of that era.



Then Thomas Nast and other cartoonists took over and the Nast Santa Claus became a full-sized man, although he was still supposed to come down chimneys.

When the Germans came to the United States in the middle of the last century, their traditions included

the Christmas tree. The tree became linked to Santa Claus. But the Americans had long since taken the old saint to their hearts in their own way and attached their own legends to him. Americans old and young have seen the legend of Santa Claus grow and are helping to make it richer.

When the automobile became a vital part of American life, Santa Claus was often pictured as driving a car. When the airplane became important, he was often said to use a plane. He has parachuted into many American communities.

He was a workshop at the North Pole and a whole army of Brownies to help him make the toys he distributes to children every Christmas.

And yet, he still has some of the aspects of the stern old Bishop of Myra, for he is supposed to keep a record of the conduct of all children. American small fry still tend to unwonted good conduct as Christmas approaches. And the old saint stands in the background with his record book.

He started as a Roman of the empire and took on elements of the Byzantine, Lepp, Dutch and English and German customs. But a big part of him is pure American.





TWO CHRISTMASSES

In the picturesque little village of Rodanthe on the Outer Banks of North Carolina, Christmas comes--- not once, but twice a year.

Rodanthe citizens are descendants of English ancestors who were shipwrecked on Hatteras Island many generations ago. Their speech today closely approximates that of those early settlers.

They observe Dec. 25, as the "New Christmas." But they also observe Jan. 5 as "Old Christmas," and have been doing so for so long that they can't speculate on its origin.

Seventy-eight year old Daniel Bradford Payne, an Outer Banker who now lives on nearby Roanoke Island--practically the mainland to "Outer Bankers" - has missed only one "Old Christmas" at Rodanthe in his entire lifetime. That was in 1938 when a death in his family prevented his being on hand to beat the drum which he "heired" from his great-grandfather's grandfather.

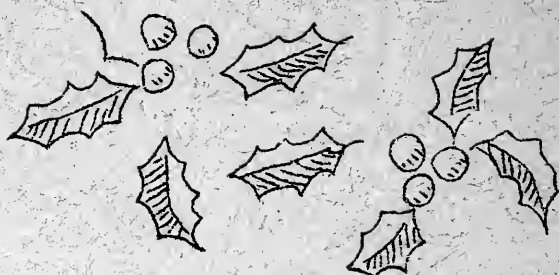
He displays the drum proudly, recalling old Christmases of his youth, when he used to march from Rodanthe to South Rodanthe (now the village of Waves) beating it in advance of a band of Rodanthians.

In those days there was a man to play the "foife" as well, but since his death there has been no fifer. They played traditional games too - "cat" - something like baseball, and "odd string beans." Nowadays, the intricate figures of a square dance replace the games.

YULE

HOLLY

CUSTOM



Credit the pagan Druids for inspiring one of the Christmas customs - decorating with holly. The traditional holly for the holidays is widely believed to have had its origin in the Druid practice of bringing holly-sprigs indoors.

Indoors, holly gave the spirits a nice warm place in winter. Besides, the lush green holly and the contrast of its red berries provided beauty that could be revered by men when the sacred oaks were shorn of their foliage.

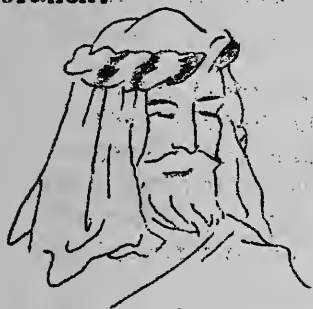
The early Christian church frowned on such pagan customs and tried to stamp them out. In due time however, it was felt that some of the customs could be adapted to the new Christian conception.

Some beautiful legends associate the holly with Christ. In fact, it is often called the Christ thorn. One legend depicts the leaf spines as the crown of thorns; the red berries as the sins of the world - and the blood of Christ. Another credits holly with first

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springing from the footsteps of Christ. The plant is said to remain green all winter as a reward for once aiding Christ from his pursuers.

The impact of the holly on the Christmas celebration is evidenced in the traditional holiday colors, red and green. The Druids weren't the only people of old who thought the holly something special. Pliny, the great Roman historian, insisted holly blossoms caused water to freeze. Also, that holly thrown at any wild beast would make it lie down tamely next to the branch.

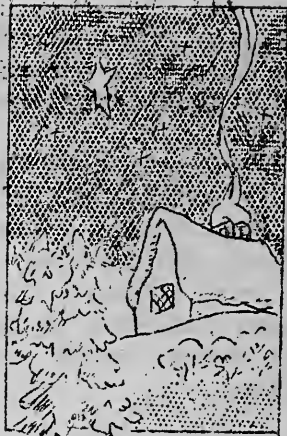


LEGEND OF THE THREE CAMLS

When Noah was loading his ark, in preparation for the Great Flood, he was surprised to see three camels coming up the gangway. As he had hitherto admitted only two of any other animals, he challenged them, saying "Only two can be admitted, one must stay ashore". Whereupon came this reply from camel number one: "Not me. I am the camel so many people swallow when straining at a gnat." "Not me," said camel number two, "for I am the camel whose back was broken by the last straw". Said the third camel: "Not me, for I am the camel which shall pass through the eye of the needle sooner than a rich man shall enter the kingdom of Heaven."

Noah scratched his head in perplexity, and finally decided that posterity could ill spare any of these, so let them come aboard. Therefore we still have the three camels of Biblical lore.

AN ENGLISH CHRISTMAS LEGEND



GLASTONBURY, ENGLAND

There is a Christmas legend in this Somerset town about Joseph of Arimathaea and the hawthorne bush which grew from his staff 1900 years ago. The bush blooms today in honor, the people say of Joseph and the birthday of Christ.

In winter when no other plants are growing or showing life the Glastonbury Thorn, "The Holy Sword" has small white flowers along its branches and it is filled with green leaves.

Why should this lonely plant behave so strangely?

Here is the story of the thorn. Some of it is Biblical fact and some is legend.

The Bible tells us that when Jesus Christ was crucified his body lay exposed and Joseph of Arimathaea came to bury him. He was an honorable man, all writers agree, but just who Joseph actually was is a mystery.

Matthew said he was wealthy. Luke said he was a member of the Sanhedrin. John said he was a secret disciple of Jesus.

Whoever he was and whatever his reason for burying the body of Christ, there remains this stoutly believed legend of his later life.

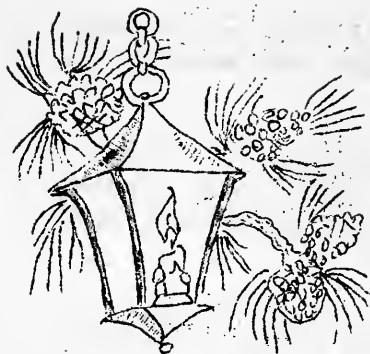
The legend says he came to Britain in 60 A.D. with 12 disciples and on Wearyall Hill, near Glastonbury, drove his hawthorne staff into the ground, probably as a monument to his arrival.

Then Joseph constructed a wooden church at Glastonbury - the first Christian Church in Britain. Years later he died and his body was buried nearby.

Joseph's staff grew and flowered until it became a large bush. A fanatical soldier slashed it down with his sword in 1539 but a small cutting from the mutilated plant was taken to the yard of the church Joseph founded.

That is the plant, now a 15 foot bush, which flowers twice every year - not just once as normal plants do. The flowering every May is because of the weather. The flowering every Christmas season - the legend says - is in honor of Joseph of Arimathaea and his kindness in attending the body of Jesus Christ and bringing the Christian faith to Britain.





MEANING OF CHRISTMAS SYMBOLS

Outside the snow may fall, the carolers may chant and the sleigh bells may ring. But the real reason for Christmas spirit lies deep down in the warm heartfelt wishes folks feel for their fellow men - inside.

This year's Christmas cards, which are one way sincere messages are sent at Yuletide, convey the true meaning of Christmas. But when you send a greeting illustrated with star, candle, stocking, mistletoe, holly or carolers, do you know what these symbols mean?

The Star of Bethlehem, the first Christmas symbol Faith, is the name given to the star in the East, which according to the gospel, led the wise men to Bethlehem. "And lo, the star, which they saw in the East, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding joy."

Candles which are pictured burning with warmth and love were symbols to English farmers who used to light their candles on Christmas Eve, symbols of a blessing from God for their families, fields and livestock.

Mistletoe, which is a Christmas love symbol to boys and girls throughout the world, is linked to an old Scandinavian custom. But actually it originally was a symbol of friendship. Later, mistletoe was hung

over doorways at Christmas time pledging those who entered to keep friendship and peace.

Yule holly denotes a warm welcome and is hung on doors and windows to invite celebrants to share in the Christmas spirit. Holly was used by the Romans in connection with a feast held in honor of their god of agriculture so that all might share in the spirit of the occasion.

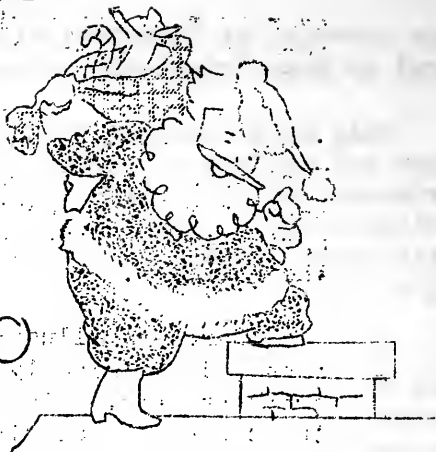
Carolers illustrate the wish of health and happiness and originally a carol was a dance, later a Yule drinking song. In England wandering minstrels began the custom of singing carols at Christmas by going from door to door and, in song, wishing everyone holiday cheer, good health and happiness.

Stockings hung at the fireplace by Bonnie and Joe and Lucy is a custom originated by Dutch settlers of New Amsterdam who felt so much gratitude for their peace of heart that they placed toys and sweets in the wooden shoes of little children. With the passing of wooden shoes, stockings were hung by the fireplace instead. It is said that the apples placed in the stockings are symbolic of love and fertility.

Christmas should be a holy and festive season with people having joy in their hearts, a blessing to request, peace of mind, a warm welcome, a greeting for their fellow-men and gratitude for all the wonders of the universe.



'GOOD SAINT NICK' FIRST SUNG IN OHIO



That beloved familiar song "Up on the Housetops," or "Good St Nick", as it is also called, was written by an Ohioan and first sung in Ohio in 1864.

Benjamin R. Hanby was its composer, better known for his "Darling Nellie Gray", which, because of its anti-slavery sentiment, has been called the Uncle Tom's Cabin song, and became a Union campfire song in the Civil War.

For many years after its first appearance, the Christmas song was out of print, and was then published labeled "author unknown," writes Geace Goulder in "The Cleveland Plain Dealer." It has been rescued only recently from this fate of anonymity and its composer given a place of honor among creators of American folk lore.

Hanby's song, then consisting of four verses and entitled "Santa Claus," was first sung under his direction at a little singing school he conducted in New Paris, Preble County, Ohio, at Christmas, 1864. A few days later it was repeated at Richmond, Ind., a few miles away, at a Christmas dinner given by the Quakers of that city for the poor children of the community. Hanby having been engaged by them as entertainer for the event. He was one of our first musicians to be in-

terested in music for children, and the song and his singing school were part of his work in this direction.

Hanby was born in Rushville, Ohio, in 1833. He was graduated from Otterbein College, Westerville, Ohio, in 1838, and, like his father became a minister in the United Brethren Church. His father was an ardent abolitionist and their home often harbored fugitive slaves. The pathetic story of one of these, Joe Selby, who died under their roof, inspired "Darling Nellie Gray."



PILGRIMS DID NOT CELE- BRATE XMAS

To show a diamond necklace to advantage, place it against dark velvet. To show our merry, singing, shining, gift-laden Christmas of 1953 to advantage, place it against the background of those dark and silent Christmases we had in New England once - those early days when there was not only no merry Christmas, but no Christmas observance at all.

The Pilgrims spent that very first one, Dec. 25 1620, in hard work, and that was the pattern for the next 200 years. Woe to anyone, young or old, who tried to bring a little old English merriment to Massachusetts! At first they were just reprimanded - but in 1659, the General Court passed a law that "Whosoever shall be found observing any such day as Christmas or the like, either by forbearing labor, feasting, or in any other way, as a festival, shall be fined five shil-

lings." Someone has worked out that amount to be about \$7 in money today - a tidy sum to be fined for eating a big Christmas dinner! And the law stayed on the books for 22 years. It was a reaction against the revelry and saturnalia of the Old World Christmas, of course - and the Puritans were never ones for compromise. By their law - and their disapproval - they almost killed Christmas.

But not quite! Even in 1621, some of these wild young men who came over on the ship *Fortune* tried to keep Christmas by doing no work. That was all right with the Pilgrims, for they believed in each man's living according to his own conscience, but when the young men were seen playing games in the Plymouth street - "pitching ye barr, stoole-ball and such-like sports" - their implements were taken away, and they were admonished: "No gaming and revelry in ye streets."

After the law was repealed, most Massachusetts people, including the children, went right on with their work at Christmas-time. But there were backsliders. Cotton Mather's eloquence couldn't keep all his congregation in line. In 1711, he wrote: "I hear a number of people of both sexes, belonging, many of them to my flock, have had on the Christmas night, this last week, a Frolick, a revelling feast, and a Ball, which discovers their corruption." He promised himself that he would "endeavor to bring them into Repentance and prevent such Follies."

The Church of England people in Boston, kept Christmas in a moderate way. In 1714, it happened that Christmas fell on Saturday. Since no one in that hard working time would think of taking two holidays together, they had to decide whether to stop work on Christmas Day or on Sunday. The Puritans worked on Christmas and went to church on Sunday, but the Church of England adherents kept Christmas and worked on Sunday. Old Samuel Sewall was unpleasantly shocked when he heard that General Nicholson had kept Christmas Day

and was "this Lord's Day Rummaging and Chittering with Wheelbarrows, etc., to get aboard at Long Wharf, and Firing Guns and Setting Sail." "I thank God," said Samuel, "that I heard not, saw not anything of it."



I've always felt deep sympathy for the young British soldier, quartered in Boston in 1774, who had to endure not only a typical Boston Christmas but typical Boston weather. In his journal for Dec. 25, he wrote: "Bad day; constant snow until evening, when it turned out rain and sleet. A soldier shot for desertion; the only thing done in remembrance of Christ-mass Day."

The softening process set in about the end of the 18th century. There were Christmas services at Christ Church and at King's Chapel, though the old guard bitterly resented them. By 1832, the Boston Transcript did not publish a paper on Christmas Day, though the editor apologized: "If it be our misfortune to offend any one of our subscribers, we cast ourselves on his charity." By the 1840's and 1850's the battles must have been won, for Boston shops were advertising "Rich and Elegant Goods Suitable for Christmas," including reticules, optic views, albums, long embroidered mitts, whist and Loo counters, sugar-cutters, and even a satin-stripe Chally de Laine dress (at \$5). Finally, in 1858, Christmas became a legal holiday in Massachusetts.

Though Bostonians were slow to accept Christmas we've made up for it since, I think, with the carol singing, the lighted windows, the open houses on Beacon Hill, with the Christmas tree on the Common, and the Christmas lights and spirit that fill every street--- from Tremont to the farthest suburb. It goes to prove that no one can permanently withstand Christmas, the loveliest holiday of the year.

ORA DODD



To those wh have sometimes asked why fire-work should be associated with the birth of Christ, the answer is that this was an imported custom which settlers brought from France to New Orleans.

Before it was introduced in this country, the Italians were using colored fire on December 25 and there is abundant evidence that the Spaniards also indulged in early pyrotechnics.

In the southern states, fireworks remain a Christmas "must" notwithstanding the fact that many cities and towns have enacted prohibitive ordinances because in so many instances Christmas joy was turned to Christmas grief in killings and maimings.

The paganistic motif bobs up again in the burning the Yule Log which is certainly tied in inextricably with Christmas but which can be traced back to the word Jul and the Goth's festival commemorating the winter solstice.

Mistletoe is another Christmas custom which goes back to the white-robed Druids who revered it. They always cut it with a golden blade because they considered it a symbol of peace. In the early ages if two foemen met underneath mistletoe, they dropped their arms and embraced - hence the modern practice of kissing under the mistletoe.

The Christmas tree is entirely Germanic in origin and first made its appearance at Stratsburg in 1605. It was not until 1840 that the Princess of Mecklenberg introduced it in England to become immediately one of our Christmas fixtures.

But one little known fact is that the Christmas tree was a current Christmas fixture in America before it was in England because immigrants to this country from the Black Forest brought the idea with them. Immigrants also introduced the story of Kris Kringle - a vulgarization of the German words Christ Kindlein (the little Christ child).

Where did Christmas presents originate? The Germans are totally responsible for the origination of Santa Claus though some profess to see again some analogy between gifts-giving and the rich bestowal of gifts peculiar with the Roman Saturnalia.



COLONIAL HOLIDAYS

Pastimes in Virginia in 1609-10

"When they meet at feasts or otherwise they use sports much like ours here in England as their daunce singe, which is like our darbysher Hornpipe a man first and then a woman, and so through them all, hang-

ing all in a round, there is one which stand in the midst with a pipe and a rattell with which when he begins to make a noyes all the rest Gidgetts about wringe ther neckes and stamping on ye ground"

Henry Spellman, 1613

NEW YEARS IN SALEM

Jan. 1, 1783 Wednesday. Clean and very cold. A concert in the evening in the new Assembly Room; a dance for the young gentry at Mrs Pickman's. De Sears in town, called on me.

2. Thursday. A fine pleasant morning. Musick at the Assembly Room: 2 fiddles, F., horn and a drum These and the Assembly engross the conversation and attention of the young and gay; their elders shake the heads with, What are we coming to? -- A private dance preparatory to the assembly.

7. Tuesday. Cloudy and cold -- Fine sledding; the street is so filled with sleds, etc. of wood that there was scarce any passing. A dance at Bro. Goodales in the evening.

8. Wednesday.-- Grafton, Jno. and Co. go to a dance at Endicot's; return at 12.

9. Thursday. A dance at Grafton's.

Diary of William Pynchon





THE MEANING OF CHRISTMAS CUSTOMS

CHRISTMAS BELLS

Legend has it that when Christ was born, Satan died; and that the bell in the Church was rung. At exactly midnight the tolling changed to a joyful peal announcing the birth of Christ.

William Auld in "Christmas Traditions" says: "In the dark chamber(belfries)high above the turmoil and strife of human life, dwelt the Apostles of Peace whose salutations were never so welcome as at the time of the great Winter feasts of Christmas."

THE PLUM PUDDING

An indispensable old-time English Christmas dish was furmety, or frumenty, which according to old-time recipes was "wheat boiled till the grapes burst, then strained and boiled again with broth or milk and yolks of eggs." Frumenty was the forerunner to Plum Pudding.

In the Book of Common Prayer of the Church of England, the Prayer for the Last Sunday before Advent began with the words: "Stir up." The people of Peterborough took this to be a reminder that they should start their Plum Pudding at that time, and everybody in the family took a hand in the stirring until it was ready on Christmas.

CAROL SINGING

The first of all Christmas Carols was that sung in the Heavens by the Angels, "Glory to God in the highest, and on earth, Peace, good will toward men" Historically, many say that St Francis of Assissi was the first to make the carol popular. There can be no doubt but that carols are the layman's most beautiful contribution to his religion.

The real beginning of carol singing was in the 15th century in England, and has been fostered by them and North Americans ever since. The singing of carols is observed in all cities and churches all over the continent.

CHRISTMAS GREETINGS

The sending of Christmas Cards seems to be strictly an Anglo-Saxon custom. As far back as the reign of Queen Anne, British children wrote Christmas pieces for relatives, but the first Holiday greetings, as far as we know them, were sent in 1845 by W.C.Dobson, one of Queen Victoria's favorite printers. By 1870 the custom was well established.

THE HANGING OF STOCKINGS

This custom originated with the Dutch. With them the presents for St Nicholas Day had to be hidden and disguised as much as possible, so they were placed in their wooden shoes. When the Dutch came to New Amsterdam, this custom came with them - the wooden shoes

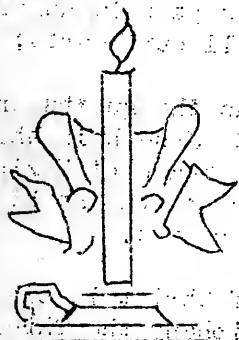
gradually replaced by stockings.

BAYBERRY CANDLES

Candles, placed in the windows on Christmas Eve to light the Christ Child and to welcome wayfarers have been popular for centuries, but the burning of Bayberry Candles is a strictly North American custom dating from colonial days. Though associated particularly with New England, these aromatic candles glow in windows from coast to coast.

THE YULE LOG

The bringing in and placing of the ponderous Yule log on the hearth of the wide chimney of the old English hall, was the most joyous of the ceremonies observed on Christmas Eve. The mode of rejoicing at the winter solstice appears to have originated with the Danes and pagan Saxons, and was intended to be emblematical of the return of the sun, and its increasing light and heat. But on the introduction of Christianity, the illuminations of the Eve of Yule were continued as representative of the True Light, which was then ushered into the world, in the person of our Savior.



FIESTA MEANS

DECEMBER

Any time of the year is the right time of the year to visit my favorite foreign country - Mexico. The month of December is so spectacular as to be almost unbelievable. On the 16th of December the Posadas start and continue for nine days.

Posada means, literally, an "Inn." Each night a group of friends seek lodgings at the homes of others of their friends. They appear in a group, carrying lighted candles and the images of Mary and Joseph, and sing the litany outside the residence:

We beg you for a place to stay
In heaven's name, we've traveled far;
Led to Bethlehem by the Star.

The group inside
the house answers:

We know you not,
You may be thieves,
Our rooms are filled
Please take your leave.

The group outside begs:

Modest pilgrims are we,
Begging only respite;
Please heed our humble plea,
Shelter us this night.

The door
is thrown open and the hosts and the guests sing:

Is it you, Joseph, and your dear wife, Mary?
Enter, ~~blessed~~ pilgrims, accept this humble stable,
We give it, friends, with all our hearts;
It's all that we are able.

As the guests enter, they place the figures of Mary and Joseph in the Nativity which is displayed in all the homes of Mexico at this time. It is a miniature replica of the stable with the empty manger, animals, and shepherds.

On the 24th the figure of Christ is placed in the manger, and on the day of Epiphany the Three Wise Men take their place. This, of course, ends the Christmas celebration.

On each of these occasions from the 16th to the 24th, after singing the Posada and placing the figures

in the Nativity, beverages are served, music is played for dancing, and a luxurious supper highlights the evening's entertainment.

These fiestas are not complete without the traditional Pinata, which is a figure made of fancy colored paper. It may be a star, an animal, a duck, a bird or an elaborately decorated ball with wide colored streamers. The hidden center of it is a fragile earthenware pot filled with fruit, nuts, sweets and gifts.

The Pinata is hung by a cord from the ceiling and each guest is blindfolded, turned around several times given a broomstick and permitted three blows to break it. Guests scream "No" as he is about to smash the crystal chandelier or break a window. As the stick finally finds its target, the paper figure breaks and the prizes fall into the wide skirts of the ladies as the men seek theirs on all fours at the feet of the excited participants.

On the 24th, after the figure of Christ is placed in the manger, everyone attends Midnight Mass and returns to the family groups to enjoy the elaborate late supper and good cheer.

There are 67 Fairs held in the same number of cities throughout the country from the Rio Grande to the Guatemalan border. In 39 of these Fairs, regional dances will be presented, with the gay, beautifully embroidered fiesta costumes typical of each region. In 45 of these celebrations, the primitive aboriginal Indian dances, can be seen along the streets and in the churchyards. The matachines, as danced by the Tarahumaras, in southern Chihuahua, is worth traveling thousands of miles to see.



ODDS AND ENDS OF



CAROL OF THE TWELVE APOSTLES

The Twelve Apostles or Carol of the Twelve Numbers, is a cumulative song built on the number-chain formula, in which the numbers from 1 to 12 are associated with various concepts or ideas, generally of a religious nature. In England, under the title above or as the Dilly Song, Green Grow the Rushes, O, or The Ten Commandments, several versions of the song have been sung as a carol, as a harvest song, as an Eton and Oxford student song, and as a song of the Biddeford boat men. Analogs have been known all over Europe since the 15th century in German, French, Spanish, etc. On the Rhine it was known as the Catholic Vesper, and as a drinking song; in Austria, as The Pious Questions; in Languedoc it served as a mnemonic for learning the catechism. The question of the origin of the song has been debated for half a century, with three main sources proposed: a Latin hymn of Elinius published in 1602; A Hebrew chant of the Passover service; and a legendary dialog between a druid and a child, from Brittany. All three develop in question-and-answer form the sequence of sacred numbers and their corresponding subjects.

TWELVE DAYS OF CHRISTMAS

The Twelve Days of Christmas is an English cumulative carol belonging to the category of the number-chain formula enumerating the gifts sent by a lover to Epiphany. Published in Husk's Songs of the Nativity in 1868, it was there noted as having been printed in broadsides during the preceeding 150 years. It has been sung in the British Isles and in America not only as a carol but also as a game song in which each person following a leader in the repetitions must pay a forfeit if he misses a line. Some of the versions of this type turn the descriptions of the gifts into tongue twisters. The first gift, a partridge in a pear tree, may have been inspired by an old drinking song and nursery rime, A Pie Sat on a Pear Tree. There is also a French-Canadian version called Une Perdriole.

TWELFTH NIGHT-THE EVE OF EPIPHANY

In older times Twelfth Night was the occasion for gay parties and the practicing of many quaint and joyous customs of "bean feasts." 'Twas the custom to bake a cake with a bean or other prize in it and he receiving the piece in which it was lodged presided over the festivities that followed as "bean king." Customs differed in different places. In some 12 small fires encircling one large blaze were lit in the fields and the company stood in the circle cheering and singing. In others the apple trees were toasted in the squeezings from their fruit:

"Health to thee, good apple tree,
Well to bear, pocket-full, hats-full,
Pecks-full, bushel-bags-full!"

Twelfth Night was all in all a time for feasting and good cheer.

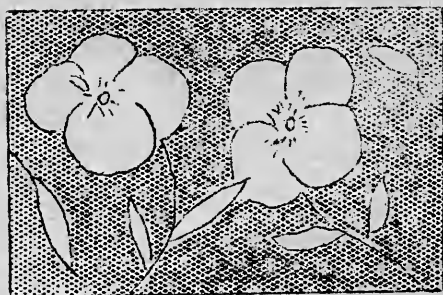


DISTAFF DAY-JANUARY 7

January 7 being the day after the 12th day which closed the Christmastide celebration is "Distaff Day" that day on which, in the days before spinning wheels were invented the women of the household resumed their distaffs and took up the ordinary duties that they had laid aside for the holiday season.

The distaff is still used in some parts of the world. It is the oldest known method of spinning thread. The stick, a cleft stick, about which the wool or other material to be spun is wound, is held under the left arm. The spinner plucks the material from the staff with the fingers of the left hand, gauging its thickness as she does so, twists the stuff with the fingers of the right hand. A spinning weight completes the twist of the thread.

It is a graceful operation to watch, and in olden times feminine hands were never idle during their wakeful hours. When there was nothing else for them to do they worked with the distaff. Even to this day we call the feminine side of the house the distaff side.



ROSEMARY

LEGENDS OF CHRISTMAS FLOWERS

Early Christian legend says that the Rosemary opened up to give Mary and the infant Jesus shelter from Herod's soldiers on their flight into Egypt, hence its dull white flowers were given the blue color of the Virgin's mantle. Another legend states that the shrub

does not grow higher than Christ's height on earth, and that at the age of 33 it ceases to grow and increases only in breadth. According to another old legend it was honored by God in reward for the humble service which it offered to Mary and her Child. On the way to Egypt Mary washed the tiny garments of Jesus and spread them over a rosemary bush to dry in the sun. Since then the rosemary has delighted man by its delicate fragrance.

THE POINSETTIA

The people of Mexico call the poinsettia the "flower of the Holy Night," and explain its origin like this: On a Christmas eve, long ago, a poor little boy went to church in great sadness, because he had no gift to bring to the Holy Child. He dared not enter the church, and, kneeling humbly on the ground outside the house of God, prayed fervently and assured our Lord with tears, how much he desired to offer Him some lovely present - "But I am very poor and dread to approach You with empty hands." When he finally rose from his knees, he saw springing up at his feet a green plant with gorgeous blooms of dazzling red. His prayer had been answered; he broke some of the beautiful twigs from the plant and joyously entered the church to lay his gift at the feet of the Christ Child. Since then the plant has spread over the whole country; it blooms at Christmas time with such glorious abandon that men are filled with the true holiday spirit at the mere sight of the Christmas flower, symbolic of the Saviour's birth.

THE HOLLY

To the early Christians of Northern Europe, holly was a symbol of the burning bush of Moses, and the flaming love of God in Mary's heart. Its prickly points and red berries resembling drops of blood, also reminded the faithful that the Divine Child was born to wear a crown of thorns.

Medieval superstition in England endowed holly

with a special power against witchcraft. In Germany branches of holly that had been used as Christmas decoration in church, were brought home and kept as charm against lightening. In the British Isles it was believed that holly brought good luck to men. It is, therefore always referred to as "he" when describing the plant.

THE LAUREL

As an ancient symbol of triumph, the laurel is aptly used for Christmas decorations, to proclaim the victory over sin and death which Christ's birth signifies. Our modern custom of hanging wreaths of laurel on our doors comes from an old Roman practice. The wreath was their symbol of victory, glory, joy, and celebration. It seems to have been introduced in America by Irish immigrants and has gradually become a part of the American Christmas scene.

The good spirits walk about on Christmas Eve.

It is good luck to be born on Christmas Day.

The first person to say "Merry Christmas" on Christmas Day will have good luck for a whole year.

It is bad luck to cry on Christmas Day.

It is lucky to find a coin and an orange in the toe of the stocking on Christmas morning. A naughty boy will find only a stick in his stocking.

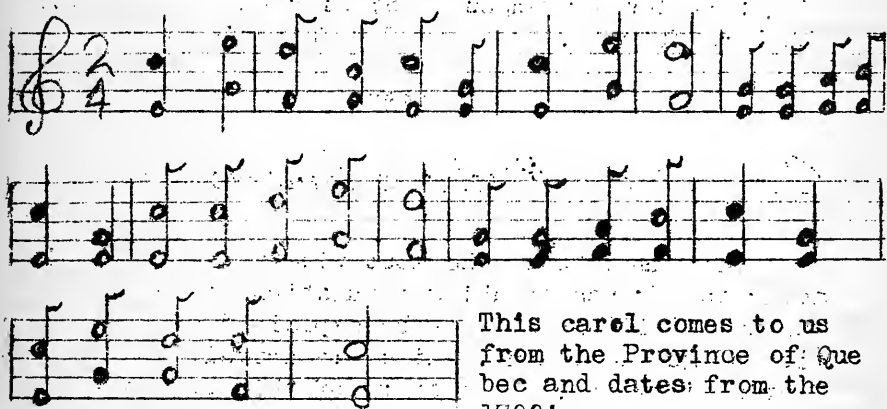
Ivy, holly, and mistletoe,
Make a good Christmas wherever you go.

It is considered bad luck to leave a Christmas tree up any later than New Year's Day.

MERRY CHRISTMAS!



WERE YOU THERE O SISTER



This carol comes to us
from the Province of Que-
bec and dates from the
1700's.

French-Canadian

Free translation

Qu'as tu vu, bergere?

Qu'as tu vu?

J'ai vu dans la creche

Un petit Enfant,

Sur la paille frêche

Mis bien tendrement.

What'd you see, O sister

What'd you see?

I saw in the manger

Oh, so sweet a child

Lying in a cradle,

Wonderful and mild.

Rien de plus, bergere?
 Rien de plus?
 Saint' Marie, sa mere
 Lui fait boir' du lait
 Saint Joseph, son pere
 Qui tremble de froid

Nothing else, O sister
 Nothing else?
 Yes, I saw St. Mary
 As she suckled Him,
 And I saw St. Joseph,
 Though the light was dim.

Rien de plus, bergere?
 Rien de plus?
 'Y a le boeuf et l'ane
 Qui sont par devant
 Avec leur haleine
 Rechauffant l'Enfant.

Nothing else, O sister
 Nothing else?
 Yes, the ox and donkey,
 Somewhere in their barn,
 With their peaceful breath
 Kept the Infant warm ing

Rien de plus, bergere?
 Rien de plus?
 'Y a trois petits anges
 Descendus du ciel
 Chantant les louvanges
 Du Pere Eternel.

Any more, O sister
 Any more?
 Yes, there were three angels
 Hovering above,
 Singing out and praising
 Our Father's love.

Carol of the Mistletoe Singers



This used to be the most widely known of all songs among the French-speaking population of the Northwest. The name Guillannee is to be explained as an abbreviation of *gui de l'anne*, *gui de la nouvelle annee*, New Year's mistletoe. The history of this song takes us way back to pagan times, when the Druids would cut the mistletoe at the winter solstice and present it to their followers as something sacred. At an early date, the Church transformed this pagan custom and gave it a Christian character by associating it with a collection for the poor. For generations, in the French communities of Indiana, Illinois and Missouri, on New Year's Eve a group of men and youths wearing masks spent most of the night going from house to house. When they entered a home, they struck the tune of the lively carol *La*

Guillannee, then they danced, told stories, and teased the young ladies. In the meantime, the mistress of the house passed cakes and drinks around and put her donation for the poor in a basket or a sack which the masqueraders carried along with them for that purpose. The custom has survived to this very day in a modified way in Prairie du Rocher, Illinois, and Sainte Genevieve, Missouri. In certain Canadian localities the Guillannee celebration is still held every New Year's Eve by the Society of Saint Vincent de Paul for the benefit of the poor.

From Folk Songs of Old Vincennes



Good evening, master, mistress, friends
All of those who live here with you;
Since on this day the old year ends,
La Guillanne to us is due.
If you have nothing you would give,
Pray tell us so.
That which we ask is nothing more
Than a pork chine.

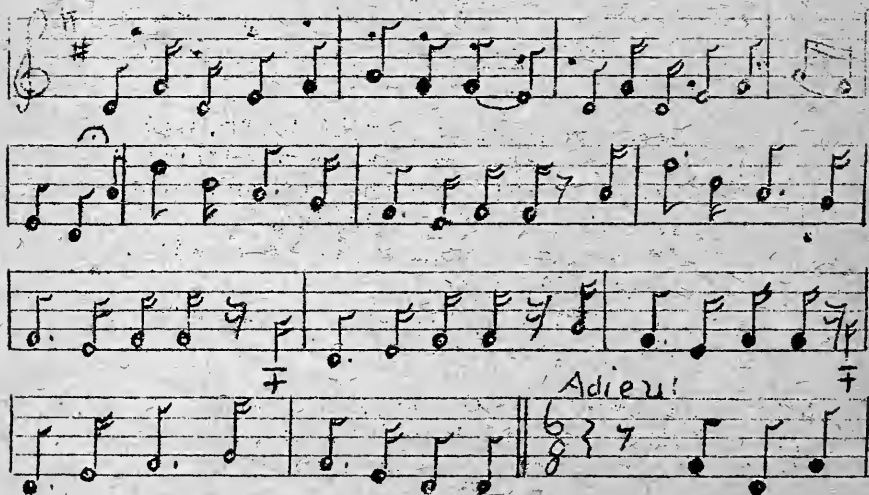
'Tis but a trifle we implore,
Ten feet of pork-chine's all we pray;
Of it we'll have no less, no more

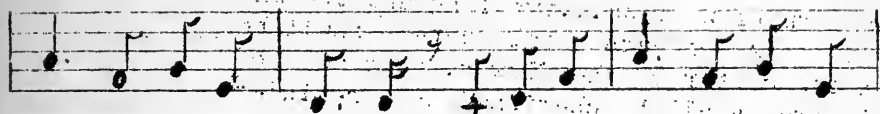
Than ninety feet of fricassee.
 If you have nothing you would give,
 Pray, tell us so.
 That which we ask is nothing more
 Than your daughter fine.

Let us amuse her, we implore,
 We'll warm her feet, pray don't decline,
 Let us amuse her, we implore,
 We'll warm her feet, pray don't decline.
 While in the cool and fragrant grove,
 There in the shade,
 I heard the cuckoo and the dove,
 Cooing in the glade.

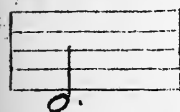
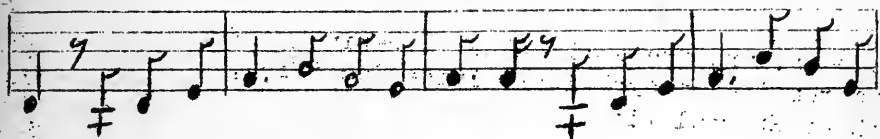
O, nightingale of verdant grove,
 Envoy of lovers ev'rywhere,
 Go tell my pretty lady-love
 That joy is in my heart fore'er.
 As for the maid who has no love,
 How can she live?
 Slumber she knows not, day or night,
 Wakefulness is hers.

Verso 5 and Adieu:





R.A.



Verse 5

Wakened is she where'er loves stirs,
Sleep, gentle sleep, is put to flight.
Dance on, dance on la Guillannee,
Dance on, dance on la Guillannee,
La Guillannee, la Guillannee,
Dance on, dance on la Guillannee.

Adieu:

Now we salute all those assembled,
Beg their indulgence, if accused
Of having jested as they trembled,
We ask that we may be excused.

LEGEND OF THE DOGWOOD TREE

At the time of the Crucifixion, the dogwood tree was as large and strong as the oak, and was chosen as the timber for the Cross.

To be used for this purpose distressed the tree and Jesus, in his pity, promised: "Never again shall you grow large enough to be used for a cross. Henceforth the dogwood tree shall be slender and twisted;

its blossoms in form of a cross...two long and two short petals. At the edge of each petal there shall be nail prints; in the center of the flower, a Crown of Thorns. And this tree shall be cherished as a reminder of My Cross."

So it has been, and the springtime flowering of the dogwood has remained a symbol of Divine Sacrifice, and the triumph of Eternal Life.

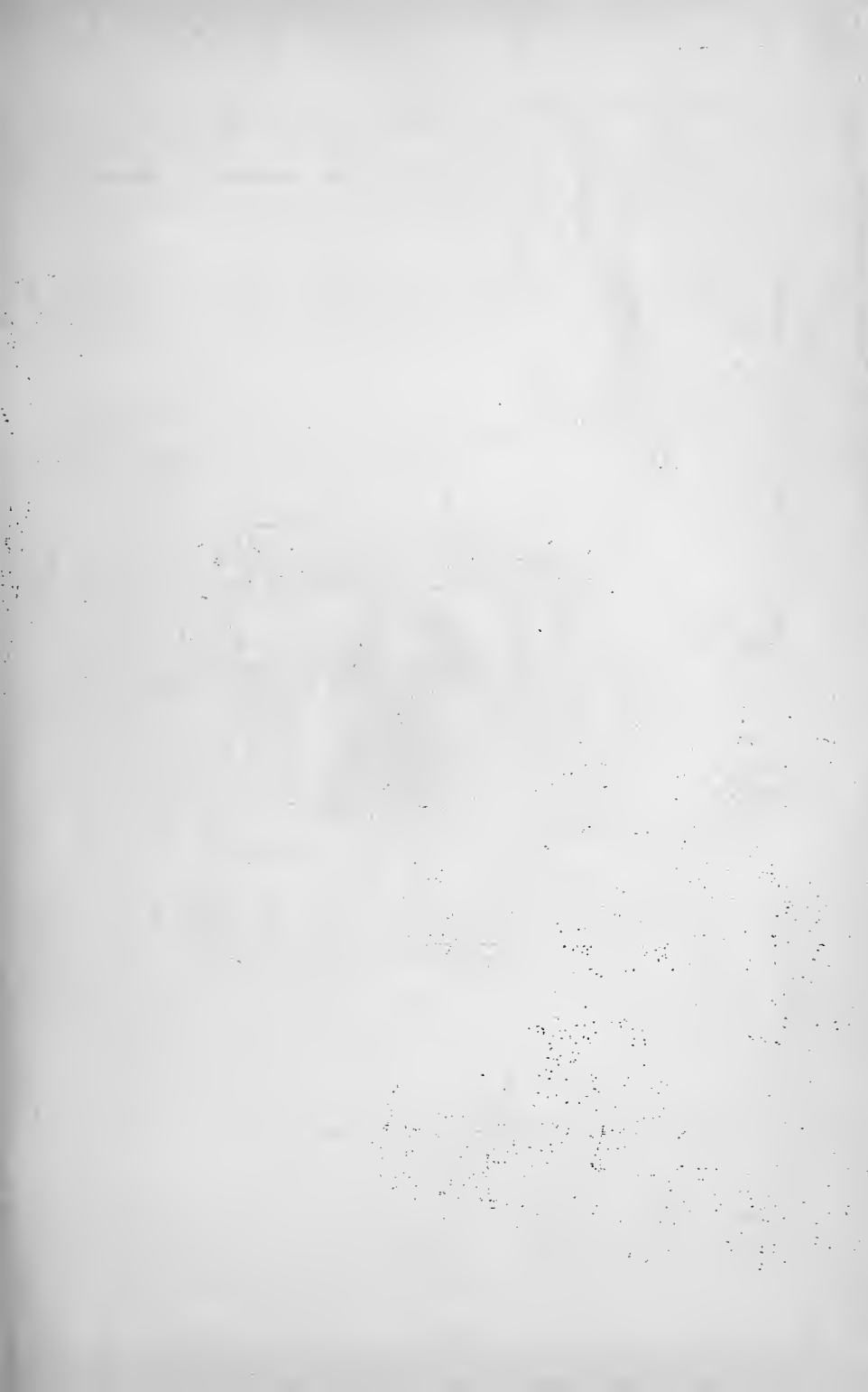
A DANCE AT WHITE HALL

1662. December 31st. Mr Povy and I to White Hall, he taking me thither on purpose to carry me into the ball this night before the King. By and by, comes the King and Queen, the Duke and Duchess, and all the great ones: and after seating themselves, the King takes out the Duchess of York, and the Duke the Duchess of Buckingham; the D. of Monmouth my Lady Castlemaine; and so other lords other ladies; and they danced the Branle. After that, the King led a lady a single Coranto; and then the rest of the lords, one after another, other ladies; very noble it was, and great pleasure to see. Then to country-dances; the King leading the first, which he called for; which was, says he, Cuckolds all awry, the old dance of England.

The manner was, when the King dances, all the ladies in the room, and the Queen herself, stand up; and indeed he dances rarely, and much better than the Duke of York. Having staid here as long as I thought fit, to my infinite content, I went home, leaving them dancing.

Samuel Pepys's Diary







be quite the same if it became a mecca for Americans abroad, would it?

After all, besides John Erbaugh, a visitor from Philadelphia, and besides Chuckie (who spends his mornings here in nursery school), five Americans are enrolled for this two-week course: Irene Craven, Gene Schultz, Dick Castner, Eddy Nadel, and me. That's at least enough Americans.

Just as the presence and the spirit of Pappy Shaw "makes" the meeting at Colorado Springs, the spirit of Jeannie Milligan lifts and carries this one. She is a wonderful showman and a wonderful person, lovable and autocratic. Her whim is law. Like our square dancing, the Scottish country dance had fallen into the hands of roughnecks and clowns when Miss Milligan found it and brought it back to standard. The Scots, being a logical and philosophical people, love their dances the better for her precision. She has worked out every detail, every movement. When tradition gets in her way she makes tradition.



One hears murmurs. The country dance, says one, is becoming too much a ballroom ritual. (Let's remember that the Scottish dances, from which we have our contras, were often the creations of Mary Stuart's French dancing masters, composed in the Scottish manner and taken over by the natives - to restore them to purity is to restore them to something like precision.) "My group just wants a friendly get-together," says another. "They won't be bothered about footwork," I can sympathize, Lord knows, because I never manage to point my toe at the proper angle. Still, I have heard the

same excuse for sloppy square dancing at home and I know that the end is apathy. People won't keep on assembling to do sloppy dancing. If the dancing is sloppy, it gets dull. Then people stay home to play bridge, or watch television.

So Miss Milligan sticks to her guns, and the vast majority of her friends go along with her. Standards come first. There is a right way and a wrong way. Teachers learn the right way, pass rigid examinations, become properly certified, and then go out to teach others. If Miss Milligan's ideal is wrong, then it has been triumphantly wrong. For the Society of which she is chairman once consisted of about two persons. For years it consisted of a group of enthusiastic women - husbands were holding out against systematic toe-pointing -. Now it numbers thousands of members, has branches all over the English speaking world, and has so much money in the treasury that it is planning a new building of its own in Edinburgh. The Society's treasury sends teams to exhibit at international festivals like the recent one at Biarritz. Women outnumber men here only about five to four.



That's why rumors float around that so-and-so, who expected to be put in the advanced class, is being kept in the intermediate because, in promenading up the center, he held his partner's hand four inches too far to the left. When you hear things like that about Scottish country dancers you may wonder if people only say them because they are true. They are. Oh, they really are!

But standards of that kind are applied only to teachers who aspire to being certified. A for-fun dance in Scotland has all the back-hair-down abandon

that an American square dancer could ask for, plus form and skill that we could never hope to ask for---- yet.

Imagine, if you will, Younger Hall in St Andrews on the night of a dance sponsored by the city (not the dance school). Tickets have been on sale for two weeks and all sold for thirteen days. The school, given its quota, has had to draw the lucky names out of a hat, because the dance floor will hold only a limited number. The rest of the building is full to bulding with townspeople who have paid to watch. On the stage is a five or six piece orchestra in black tie - perhaps a recording orchestra of reel and strathspey fame.



All the dances except perhaps the Circassian Circle at the beginning and the Eightsome Reel (square) at the end, are contras. Dancers are furnished a program. A master of ceremonies announces each dance as it comes up. Sets form. There is no caller, no instruction - just a lot of good fun and some jostling for places and partners. A dancer who does not know a dance is out of luck unless he has a good general knowledge and a partner who knows the figure. But if such a dub insists upon dancing, his neighbors are most kind. They never let him feel that he is lousing up a set. They turn him and point him in the right direction and compliment his skill when the dance is finished. How do I know all this? Because I'm always the dub, naturally.

You may wonder how a dance that is all contras one after the other, can be exciting, because as much as we like contras in New England, we don't dance them all evening long. In the first place, the Scotch contras, in sets of four usually, permit a dancer to do two active turns (sometimes more), and then retire to the foot of the set to wait out a turn and then dance

in the "inactive" position. When all have done so, the music stops. Thus the dance is not unduly fatiguing. Some of our Yankee contras could be shortened a bit, I sometimes think. In the second place, the program alternates the slow and elegant strathspeys with the fast reels. This alternation provides variety. Toward the end comes the wilder eightsome or sixteensome with its exhibition of Highland steps by the skilled performers and the yells from the rest. After the printed program has been run through comes the portion of unprogrammed dances. All favorites are announced, the noise from the floor mounts.



We hear rumors about the popularity of American square dancing in the United Kingdom. I was even told once that it had outstripped English country dancing in esteem in England - a bit of news that I personally found depressing, much as I like our own dancing. I can not speak with authority of such things, having not yet danced in England. But I gain a distinct impression here that our dancing will not be a serious rival for Scottish dancing. Last year there were four or five square dance bands near Carlisle. This year there are none. Folks here are politely interested. They have fun when they try our dancing. But if they are already country dancers, they do not take it entirely seriously - partly no doubt, because they cannot see it as it can be done in its native habitat. They have the idea, gained from the movies and television, that it is rough. Heaven knows, it too often is rough. They cannot quite conceive how a dance without footwork can be interesting. In the same way, our dancers cannot conceive why anyone should torture his muscles by dancing all evening on his toes. I can see no need to worry about the matter. The Scots have a beautiful dance of their own. So long as they re

spect ours and know a little about it, why should they stop doing theirs to do ours? I for one do not intend to stop doing ours to do theirs exclusively.

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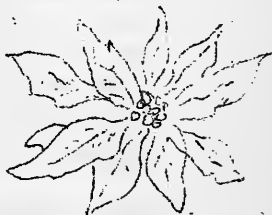
P.S. - by Dick Castner - How do

For once, I shall not go on at great length, since Howard has covered the situation here very well, and I heartily concur with what he says. From the point of view of my own interests, it's wonderful to be here and able to find out more about the antecedents and background generally of our American tradition. While learning Scottish dances, one learns a lot about American ones as well.

I only hope the afternoon we did squares and contra dances to give the folks here an idea of what New England dances are like was reciprocally interesting. Seems that hardly anyone had ever seen "Boston Fancy" or the like before - or at least, not done as we do it; so, as Howard mentioned above, these "dour" Scots proved to be anything but that in their enthusiasm.

But then, once a dancer, you're apt to be interested in dancing and other dancers in general. And that perhaps, is the best part of it - for, having a common ground with those we met, we've all certainly been warmly received. Too bad there aren't more ways for people to get together, be it across the back-fence or across the ocean - My best to all.

(Signed) Dick Castner
 Me too(Signed) Irene Craven
 Me too(Signed) Gene Schultz
 Me too(Signed) Eddy Nadel



SQUARE DANCE

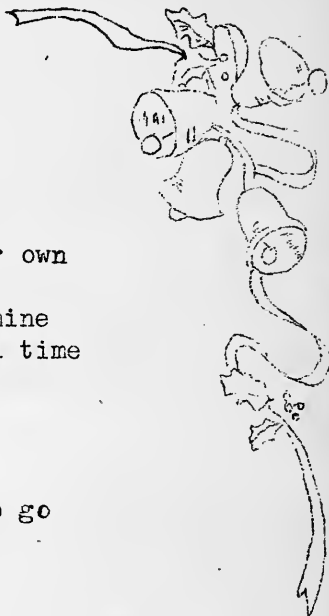
JINGLE BELLS

Intro: Address your partners
Honor your corners

The ladies grand chain
Chain 'em home and swing your own
And everybody swing
You swing yours, I'll swing mine
I'd rather swing mine any old time
I'll take mine and promenade
And all the rest the same.
You promenade, oh, promenade,
To your places all
The head two must be ready to go
When they hear the call.

Dance: The head two join the sides
Forward six you go
Six fall back and don't be slow
The head two do si do
You go right back to place
Then forward six again
The odd two swing in the middle of the ring
While the rest go six hands around
Six hands round - a six hand ring
Round them you will go
When you all are home again
Here is what you do
You allemande with your left hand
And do si do your own
The second couple ready to dance
When you hear the call.

Other couples do the same in turn, with 2nd & 4th



couples joining heads; #3 joining sides.

Ending: Now do si do your corner
And do si do your partner
Then swing your own. Everybody swing your own
Swing your partners all alone
Now promenade - you promenade
Around the hall - all around the hall
Around you go and don't be slow
All around let's go
Now that is all there is to this
Thank your partners men - that's all



That is exactly the way we called it 7 years ago on a Disc recording, # 5036. It is an old-time singing call with most of the calls being self explanatory. Just for the record, here is how it was intended to be danced:

Couple 1 separates with the lady going to couple 2 and the man going to couple 4. In other words stand beside your corner. Couple 3 stands in place while the 2 side sets of 3 join hands, walk toward each other and back to place. Couple 1 do si do. Then the 2 sets of 3 forward and back again.

Couple 3 now swings in the center of the set while the others join hands around them and walk around to left as the "Odd Couple" swings in the center.

You should have no trouble with the rest of the dance.

The Winter Number (1954) of Vermont Life, now on the news-stands carries an interesting article about the square dance in Vermont. By Marilyn Fenno, and entitled: "Balance and Swing" it is a better than ordinary article of reporting such things.

Write to The Dance Mart, Box 315, Midtown Station, New York 18, N.Y. and ask for their newest fall & winter catalog of "Books for Dancers."

FOLK DANCE

NORWEGIAN POLKA

Formation:

In couples with lady at right of man. Inside hands joined, with outside hand on hip. Face counterclockwise.

Part one -

Beginning with the gent's left and the lady's right foot take three walking steps forward (Ccw) on the 1st three counts of music. Swing the inside foot forward on count four.

Turn in toward partner and face opposite direction. Change hands.

Repeat the above in new direction (Cw) beginning on the gent's right and the lady's left foot. Then turn inward and face original direction.

Part two -

Join inside hands and take four walking steps forward turning toward partner on the last step. Then in ballroom position, take four pivot steps turning clockwise.

-- NOTES --

Are you one of those young folks who gallops wildly around the floor every time a polka is played? Or are you one of those old timers who prefers to sit out the polkas because "they're so vigorous!" Maybe you don't fit in either classification. Whatever your status we

recommend the NORWEGIAN POLKA for you. It's a beautiful dance to watch and loads of fun to do. It's quite popular in New England these days and is found on most every dance program. Matter of fact, we've discovered that this dance is a good one to use when introducing folk dancing to a square dance group. Most groups have become accustomed to dancing a polka or two along with a schottische and waltz to fill in the time between squares and contras. Teach them the Norwegian Polka & you'll not only break down whatever resistance they've had to folk dancing, but you'll make some life-long friends.

There's no special music for this dance - you'll be able to dance it nicely to any good Scandinavian polka. Some of the American and Polish polkas can not be used because the eight measure phrase is not repeated consistently throughout but is often broken up with a four measure "tag". Furthermore, the style of a Scandinavian polka fits this dance so perfectly that there's no excuse for not using one.

Please note that the dance description does not contain any twirls or claps. There are those individuals among us who insist on adding their own original twist to every dance they do. These non-conformists delight in the attention they receive when spinning or clapping and care little for the correct style demanded by the music and traditions of a dance. Unfortunately, the Norwegian Polka is one of the dances that is most often "dressed up." The description given above will enable you to do the dance exactly as taught by the Norwegian Folk Dance Society in New York. Why not dance it right?

T.S.

CORRECTION AND ADDENDA:

In the last issue (Vol.4 No.4) we described Road to the Isles and mentioned the fact that its history is rather obscure. A letter from the Hermans in New York brings more information on the subject. "It was first

introduced to the United States by Scottish sailors at a course sponsored by the Folk Festival Council. They were brought in by the late Mary Wood Hinman. It isn't a traditional Scottish Country Dance, but it was not composed in the U.S.A. It probably is a more dignified form of the brawly Palais Glide and may not be known throughout Scotland, but it certainly came in with a Scottish group." Anybody know where the sailors first learned it?

Buon Natale a tutti from your Folk Dance Editor!

SEACOAST REGION FOLK FESTIVAL

Commemorating its fifth season of sponsoring square dances in its area, the Seacoast Region Square Dance Association presented a folk festival and square dance in Dover (N.H.) City Hall Auditorium, December 5. The event attracted 300 square dancers.

The audience participated in a full evening's quota of 14 squares, 3 contras, and 2 folk dances, with a half-hour of folk dancing during intermission for the real addicts. Mal Hayden, host caller for the association, was assisted in that department by visiting callers including Johnny Trafton, Phil Johnson, Al Ruggero, Arthur Tufts, and George Sargent. Ed Taylor, president of the sponsoring group, led the audience in folk dancing, and George and Marge Sargent led the grand march which opened the second half of the program.

Demonstration dances included a western square by girl scouts of Kittery, Maine and their partners; Black Nag, English, and Fada Blanquita, Portuguese, by the Durham Reelers of the U. of N.H.

Dargason, English and Kreutz Koenig, German by the Cumberland County Recreation Council of Portland; She's Auer Young to Marry, Triumph, and Monie Musk by the New Hampshire Scottish Country Dance Group; and Kentucky Running Set by the South Berwick (Me) Folk Dancers.

Approximately 20 varieties of cakes and cookies were displayed at the international snack bar, which did a thriving business until supplies ran out. The hall was decorated in keeping with the holiday season which was approaching, complete with a sleigh loaded with gift packages, a huge Christmas tree trimmed in old-time fashion with strings of popcorn and paper chains, and the walls lined with hemlock boughs.

David and Lorna Watson were co-chairmen of the committee which planned and arranged the festival.



FOLKLORE

Winter is a far different thing today even in the country. It takes quite a storm to stop the modern way of life. Often the impatient worldling of today shovels out the garage before he sweeps the front walk.

Instead of gathering about the fireside on a stormy night to embroider with gentle threads of memo-

ry pleasant adventures of the past, our modern family turns on the TV or radio, picks up its papers, books, and magazines, and, with the exception of pushing up the thermostat a notch or two, lives as on any other night.

.. Gone(happily)is the root cellar of yesteryear, we no longer buy flour by the barrel; we have to conquer a storm within a few hours in these roaring times--or starve.

Our parents always told us that if you add the number of days the moon is old to the number of the day of the month on which the first snowstorm occurs and if the number is under 15 add 30, you will usually come out about right on your prediction as to the number of snowstorms to occur in the winter. Also:-

If ice will bear a man before Christmas it will not bear a mouse afterwards. That Proverb, from the English, is probably the best known of those related to the month of December. Most of the weather proverbs of this month are linked to Christmas, with the day considered a focal point upon which to determine future weather. Here are a few from the weather report of the Boston Globe:

A warm Christmas, a cold winter.

A green Christmas, a white Easter.

If windy on Christmas Day, trees will bear much fruit.

At Christmas meadows green, at Easter covered with frost.

As Ash Wednesday, so the fasting time.

If it rains on Sunday before mass, it will rain the whole week.



AMERICANISMS

"To take her down a peg" is nothing but a sailor's direction to the lowering of the ship's colors.

"To have the gift of gab" means the gift of the (use of the) mouth, "gab" being the Scotch word for mouth.

"Spick and span" comes from the "spikes" and "spanners", the hooks and stretchers for stretchers for stretching cloth new from the loom.

"Put that in your pipe and smoke it" is an allusion to the pipes of peace or war that are solemnly smoked by some Indian tribes.

"To dun" a man for debt comes from the memory of Joe Dun, bailiff of Lincoln, who was so keen a collector that his name became a proverb.

"By hook and by crook", is an allusion to an ancient manorial custom which permitted the neighboring poor to take all the wood that they could reach and pull down from the forest trees, using only their shepherd's crooks.

"To get the sack" is a fate that sometimes overtook inmates of a certain sultan's harem, who were put into a sack and thrown into the Bosphorus when he desired to be rid of them.

"Deadhead", as denoting one who has free entrance to places of amusement, comes from Pompeii, where the checks for free admission were small ivory death's heads. Specimens of these are in the museum at Naples.



ALBUM

VERSE



There is an almost forgotten library of verse in many New England homes encased in autograph albums. We remember the album at home, a book with padded, red plush covers filled with verses signed by relatives and friends. We recall one verse that went:

Remember me
When far, far off
Where the woodchucks die
With the whooping-cough.

We strongly suspect that the present generation know little or nothing about the autograph albums their grandparents kept, with the sentimental and humorous verse that prevailed. It's been years since they were seen in the parlors. We've never seen a collection of this album poetry, though that doesn't mean one doesn't exist. We bought one in a second hand shop recently, on the fly-leaf of which appears this:

Yes, this is my album
But learn 'ere you look
That all are expected
To add to my book.
You are welcome to quiz
The penalty is

To add your own name
For others to quiz.

The sophisticated people of today may think the verses in the autograph albums are corny. Maybe they are. But let's stop and think how the songs on today's Hit Parade will sound 50 years from now. Here is another from the same album:

Though earth and sky divide us
And divided we may be
Remember it was Willie
Who wrote these lines to thee.

The funny fellows who were the "life of the party" the serious friends and the sentimental relatives all had a chance to express themselves in these old albums. Like this, perhaps:

When we are old we'll smile and say
There is no care in childhood day.
But this is wrong. It is not true;
I've this one care - I care for you.

And here's a bit of advice in these lines:

Be good to your mother,
Do everything good;
Be kind to your husband
But don't split the wood.

And a couple of real short ones:

May you sit on the tack of success
For you will rise rapidly.

In after years when this you see
I wonder what your name will be?

And these are dated 1887 and 1888:

I've looked these pages o'er and o'er

To see what others wrote before,
 And in this little spot
 I'll here inscribe, "forget-me-not."

I thought, I thought, I thought in vain
 At last I thought I'd write my name.

May you always be happy
 Live at your ease,
 Get a good husband -
 Do as you please.

And most of us know how the party felt when he
 wrote this:

Can't think, brain dumb,
 Inspiration won't come.
 Bad ink, bad pen,
 Best of luck....Amen.

Or this:

I wish I were a china cup
 From which you drink your tea.
 Then I know at every sip
 You'd give a kiss to me.

Some of the verses were flippent too:

May you float down the river of time,
 Like a bobtailed chicken on a watermelon rind.

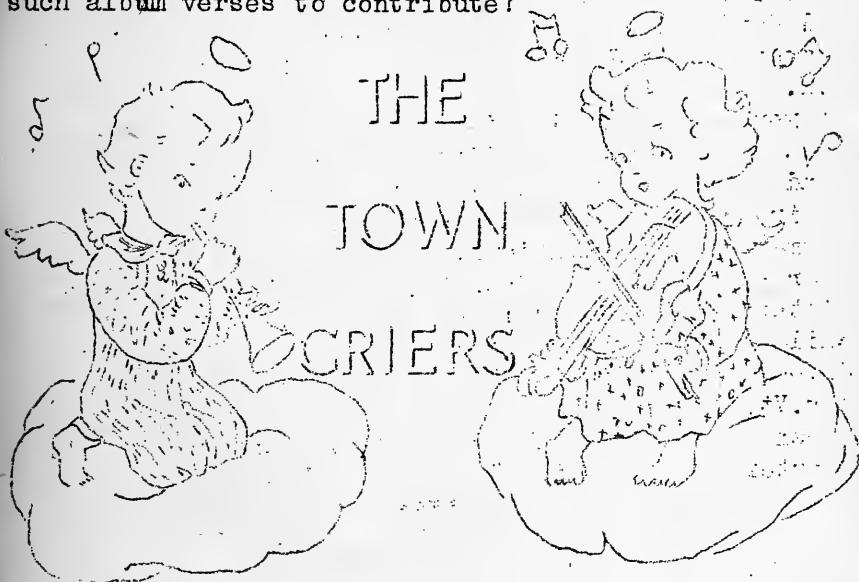
Now I lay me down to sleep
 With a bag of peanuts at my feet;
 If I should die before I wake
 Give the peanuts to Uncle Jake.

We may safely assume, I think, that the writer of
 the following verse was on the cynical side:

God bless the wives, they fill our lives

With little bees and honey.
They soothe our shocks and mend our socks,
But don't they spend the money?

And with that, we'll put away the autograph album
for the time being at least. Does anyone else have any
such album verses to contribute?



BORE: December 10th to Mr & Mrs Arthur Tufts, Jr., Exeter, N.H. a daughter, Anne Elizabeth

In order to promote more interest in and improve the quality of square dancing in the Albany, Schenectady, and Troy areas, the callers of this locale have organized a federation called "Albany(N.Y.) District Callers Association." Officers are: Bill Chattin, President; Rube Merchant, Secretary; Ray Dwyer, Treasurer. All area callers are invited to join before May 31 so as to become charter members.

Beginning on January 4th, 1954 and every Monday night thereafter, Ted Sannella will be teaching square and folk dancing at the Cambridge(Mass) Y.W.C.A. This is in addition to Ted's regular Friday night group in Newtowne Hall, Cambridge.

Rube Merchant, Nassau, N.Y. reports that his largest

classes this winter are in Catskill, N.Y. where he has afternoon and evening classes totaling 287 registered. The groups have signed up for a series of 10 weekly lessons, and Rube is in hopes of holding some sort of a Family Night for all ages to come together when the series is completed.

The Y's Men's Club of Nashua, N.H. YMCA is sponsoring a series of square dances on alternate Saturday nights. Mal Hayden calls for the Seacoast Region Square Dance Association's January party Saturday, January 9, Dover N.H. City Hall Auditorium.

If you are interested in Vermont and stories and books about this wonderful little state then by all means send to the Vermont Historical Society and ask for their brochure "Thoughts Have Wings" a goldmine of information on Vermontiana. And it costs but \$3.00 per year to join their Society, one of the fastest growing Historical Societies in the country.

While on the subject of Vermont, did you know that for \$1.00 sent to Lillian L. Jacobs, 284 North St. Burlington, Vt. you can become a member for one year of the Green Mountain Folklore Society? And receive their quarterly publication "The Potash Kettle."

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DECEMBER 1953





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ANGELA TAYLOR

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RALPH PAGE CALLING

- January 5 -12 - 19 - 26 YWCA Boston, Mass.
" 7 - Unitarian Church Parish House, Keene, N.H.
" 9 - Hyannis, Mass.
" 14 - Folk Dance House, 108 W 16th St. NYC
" 18 - Worcester Quadrille Club
" 21 - Unitarian Church Parish House, Keene, N.H.
" 23 - Fitchburg (Mass) Quadrille Club
" 30 - Contra Institute, Chicago, Illinois

SUNDAY, FEBRUARY 7. Contra Institute & Kitchen Junket
at FOLK DANCE HOUSE, 108 W.16th New York City
2-10 p.m.

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JAMBOREE



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